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Some of the notes need revision. Page 2, note 1: *mauskahl geschoren*. "Reference is made to a mouse as having very short hair; thus, *mauskahl*, as bald as a mouse." This is obviously wrong. The reference is to the hairless tail of the mouse, which like all rodents, has a bald tail. It might also refer to the condition of the young mice at time of birth. There is no note on the difficult passage on page 26 beginning, "Eine ganze Reihe von . . . Aufmerksamkeiten . . . schlangen sich . . ." Here it should be shown that the *Reihe* is singular, the verb is plural, due to the influence of the plural *Aufmerksamkeiten*. This same error of attraction often occurs in colloquial English. The passage as it stands without a note causes needless difficulty even to a good student.

It is axiomatic that a text for elementary pupils should be as free from error as human ingenuity can make it. At the beginning of the pupil's study of a language each unnecessary stumbling-block does incalculable harm, and so a text as carelessly edited as the present is unsafe to put in the hands of beginners. It is too bad that in this second imprint of the text these errors have not been eliminated, and it is only to be hoped that a speedy revision will obviate the mistakes which are now found.

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## CORRESPONDENCE.

### A NOTE ON SPENSER'S ARCHAISM AND CICERO.

To the Editors of *Mod. Lang. Notes*.

SIRS:—In his letter to "the most excellent and learned both orator and poete, Mayster Gabriell Harvey", that busy-body friend of Spenser, whose desire to follow the example of his "Author" and remain "Immertô" has provided a wide field of conjecture in later times as to his identity, besides promising to furnish a "glosse" for the words in the poems to follow, which are "so auncient," "something hard, and of most men unused," desires to justify and warrant Spenser's

stylistic trick of archaizing. He declares as his own belief that "those auncient solemn wordes are a great ornament." Casting about for classical authority for the poet's practice, he lights upon Cicero. To quote the "glosser":

"For, if my memory faile not, Tullie, in that booke wherein he endevoureth to set forth the paterne of a perfect Oratour, sayth that ofttimes an auncient worde maketh the style seeme grave, and as it were reverend. . . . Yet nether every where must old words be stuffed in. . . ."

With this "E. K." seeks to leave the impression that Spenser's "immoderate and constant archaism" carried the authority of Cicero's approval. So far as a single passage in the *De Oratore*, to which he undoubtedly refers, is concerned, "E. K." has quoted Cicero correctly. In Book III, cap. 38, Crassus says:

"There are three qualities . . . in a simple word which the orator may employ to illustrate and adorn his language; he may choose either an unusual word (*inusitatum*), or one that is new or metaphorical. Unusual words are generally of ancient (*vetusta*) date or fashion, and such as have been out of use in daily conversation; these are allowed more freely to poetical licence than to ours [oratorical], . . . which if properly introduced, a speech assumes an air of greater grandeur (*grandior*)."<sup>1</sup>

"E. K." has, however, told only half the truth in regard to Cicero's attitude towards the use of archaic words. With a single reference, taken out of its context, he makes Cicero an advocate of archaizing. Cicero's interest in questions of usage, as is generally known, was slight.<sup>2</sup> In the *De Oratore* there is no detailed treatment of diction as a quality of style. Cicero dismisses this subject as one of easy attainment. Yet where

<sup>1</sup>Translated by J. S. Watson, London, 1855, p. 375.

<sup>2</sup>Professor G. L. Hendickson, "*De Analogia* of Julius Cæsar," *Classical Philology*, I, 2, recounts most clearly the trend of Cicero's stylistic studies. He says: "Cicero speaks almost contemptuously, certainly slightly, of that goal of effort, to the attainment of which the contemporary purists were bending all the efforts of their elaborate grammatical and literary studies. Against their grammar, with its worship of correctness and purity, he arrays the ancient mistress of emotional speech, rhetoric."

he has casually, here and there, touched upon the question of the use of obsolete words he has expressed an opinion contrary to that which "E. K." seems to desire to fasten upon him. The following quotations from the third Book of the *De Oratore* will show Cicero's attitude towards Spenser's mannerism :

"There is also a *fault* which some industriously strive to attain ; a rustic and rough pronunciation is agreeable to some, that their language, if it has that tone, may seem to partake more of antiquity (*antiquitatem*).'' Cap. xi.

"... an object [purity in the Latin tongue] which we shall doubtless effect, . . . adopting words in common use (*verbis usitatis*).'' Cap. xiii.

"There is such a jumble of strange words, that language which ought to throw light upon things, involves them in obscurity and darkness.'' Cap. xiii.

"For I do not imagine it to be expected of me that I should admonish you to beware that your language be not poor, or rude, or vulgar, or obsolete (*obsoleta*).'' Cap. xxv.

"In regard then to words taken in their own proper sense, it is a merit in the orator to avoid mean and obsolete (*obsoleta*) ones.'' Cap. xxxvii.

"If a word be antique (*vetustum*), but such, however, as usage (*consuetudo*) will tolerate, . . .'' Cap. xliii.

Among classical writers on style "E. K." might easily have found authority with which to bolster up his defence. Cicero, however, would never have given his approval to the archaic twist of Spenser's style.

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#### THE SECOND EDITION OF DRYDEN'S *Virgil*.

To the Editors of *Mod. Lang. Notes*.

SIRS :—In *Modern Language Notes* for May, 1904 (vol. xix, p. 125), I stated, on the basis of a volume owned by the Yale University Library, that the second edition of Dryden's *Virgil* was printed in 1697, with the same title-page as the first edition of the same year. This account I have later found to be mistaken. The Harvard College Library now possesses a copy of the real second edition, which, as Malone states, was published in 1698. The book on which I based my earlier article proves to be a made-up volume ; it is a copy of the second edition (1698),

but the title-page has been removed, and replaced by one from a copy of the first edition (1697). In the Cambridge edition of Dryden's *Poetical Works*, now in press, I have attempted a collation of all significant variations between the first and second editions of his *Virgil*.

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#### KING JAMES' CLAIM TO RHYME ROYAL.

To the Editors of *Mod. Lang. Notes*.

SIRS :—Some years ago, in discussing the word *ballade*, the editors of the *New English Dictionary* perpetuated an error which seems to have gone uncorrected in print ;<sup>1</sup> since it not only remains uncorrected but is practically reaffirmed by them in a recent issue of the dictionary, under the word *rhyme*.<sup>2</sup> This is the statement, apparently a mere guess of some scholar of the nineteenth century, that *rhyme royal*, or *ballade royal*, owes its name to the fact that King James I of Scotland, a "royal" poet, wrote *The Kingis Quair* in that metre. May I present some evidence tending to set this matter right, and ask your readers for further information in regard to the origin of the terms ?

A famous form of Old French verse was the *Chant Royal*, a poetic structure of stanzas of eleven lines each, with a common refrain, concluded by an envoy of five or six lines. In the fourteenth century the Provençal *ballade* became a ruling form in Northern France, and was speedily conventionalized. It borrowed from the elder form its structure of stanzas with a common refrain, concluded by a short envoy. The stanzas were limited to three. At first but two rhymes were allowed ; afterwards it was merely the rule that each stanza should have the same rhymes as the others. These were frequently arranged as ababbce, or ababbcebe.<sup>3</sup>

<sup>1</sup> Volume I, p. 639c.

<sup>2</sup> Volume VIII, p. 634c. Here the editors do not themselves repeat the statement, but after citing Latham, 1841, *Eng. Lang.*, by name only, they quote from "1873, H. Morley, *Eng. Lit.* v, Chaucer's own seven-lined stanza, which . . . has been called rhyme royall, because this particular disciple [sc. James I of Scotland] used it." This is the only statement as to origin that is made or cited, and it must be concluded that the editors are still of their old opinion, and desire to be held responsible for this restatement.

<sup>3</sup> Cf. H. Chatelain, *Recherches sur le Vers français au xve Siècle*, Paris, 1908, chaps. x-xi, for further description of these forms.